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CONTENTS.

	PAGE		PAGE
Sir William Sterndale Bennett, with portrait by Louis N. Parker	I	New Music	16
Royal Institution Lectures, by Sir A. C. Mackenzie	3	Obituary	16
Mems. about Members	10	The Sterndale Bennett Cen- tenary	17
Our President for 1916 (with portrait)	14	Our Alma Mater	18
Club Doings	15	Academy Letter	19
Organ Recitals	15	R.A.M. Roll of Honour	20
		List of Members of the R.A.M. Club	22
		Future Fixtures and Notices	28

Sir William Sterndale Bennett.

I first met Sir Sterndale Bennett—if a worm can be said to meet an eagle—in the spring of 1870. I was a crude hobbler, fresh from a Norfolk village, where I had acquired great fame by singing "Not for Joe" at Penny Readings, and playing the organ (omitting the pedals, which I considered an impertinent superfluity) in the village church. A prospectus of the R.A.M. happened to be lying about in our lodgings in Margaret Street, and my father picked it up one morning and said casually, "Why not study music?" I knew of no reason. So we made for the Academy, there and then. I don't think the Institution can have been in a very sound financial condition. I think it must have been rather sharply on the look-out for new *alumni*. Anyhow, I was shown into the Committee-room, and into the presence of two or three solemn Professors. I only saw one of them. It was one of Sir Sterndale's peculiarities, that if he were in a room you could see no one else. What I saw was a grave, kind face, looking at me out of searching eyes, which at first gave one an impression of severity; but presently one found they were much more complicated than that. The severity was modified by a latent humour in which lurked a touch of sarcasm; that again was modified and almost obliterated by kindness and sympathy; but behind all these there was an indefinable expression as of some never-ceasing pain. This, I think, comes out very clearly in the Millais portrait. I was asked to read a page of a Mozart sonata at sight. I rattled it off—heaven only knows with what sort of fingering!—and a moment later I was an accepted pupil of the Royal Academy.



WILLIAM STERNDALÉ BENNETT,

Principal of the Royal Academy of Music, 1866-1875.

For a long time Sir Sterndale remained, as far as I was concerned, an awe-inspiring mystery; the student in his first years did not in my time come into close contact with the Principal, or at least, he was not conscious that the Principal knew of his existence. I know better now. I know that Sir Sterndale was really in close touch with every student; watched him with affectionate solicitude, and was aware of his progress and of his prospects. But, although one only came into personal contact with him on rare occasions, he inspired many things beside awe. His personality was in itself an inspiration. In a manner I cannot explain he aroused the better kind of ambition; a determination to try to become, however remotely, like him; to be gentle; to be self-respecting; to get rid of the blatancy of youth. He was present at most of the orchestral and choral rehearsals, and he always sat in one particular seat at all the concerts. For a long time that was all I saw of him. But on these occasions, as on the occasion when I first stepped into his presence, I saw nothing else; and I believe my experience was that of many students of my time. One sat with one's eyes fixed on him: one could not help one's self. The magnetism of the man was quite extraordinary. Sometimes he was accompanied at the concerts by musicians whose names were household words throughout the world: Gounod, von Bülow, Ferdinand Hiller, Mme. Schumann. That made no difference. They aroused a passing interest and one had a good look at them; but in a moment one was again absorbed in the contemplation of that grave, kind, humorous, suffering face. In the natural order of things the time came when I had to play at the rehearsals, or at a concert. I can assert that for me there was only one person in the audience: Sterndale Bennett. What would he think? What would he say? Would he say *anything*? If so, should I still be alive after he had said it? And, curiously enough, this devouring anxiety to win his good opinion extended not only to one's performances, but to one's personal appearance. His eyes seemed to scrutinize one's entire personality; so that one was not only anxious about that horrible passage on page four, but as to whether one's cuffs were frayed, or one's tie sat straight.

By and by, in what turned out to be the last year of my academic life, I got into his class for composition. Ask me not how. My intimate friends, Eaton Faning, Thomas Wingham, Arthur Jackson, Parry, and others were in it, and I refused to stay outside. There it was, perhaps, that I first fully realised the greatness of the man, and discovered what I had not previously known: his amazing, his all-pervading, all-conquering charm: the charm of his look, of his delicate, low voice; the charm of his eloquent hand; of every movement of his body. And now the suggestion of pain noticeable about his eyes was partly explained. It was, I think, the outward symptom of an exquisite, an almost

excessive sensitiveness. There was never a more manly gentleman; but, perhaps for that reason, his nature contained a strong dash of what we call the feminine. This must on no account be confused with effeminacy. The quality is more simply expressed by saying that he was the embodiment of music. And he had a dash of elusive elfishness. But with all this there was ever present an unconscious dignity which surrounded him like an invisible, impalpable halo. In the wildest spirits of early youth it would never have occurred to the roughest customer among us—and there were one or two pretty rough customers!—to take anything approaching a liberty with Sir Sterndale. One felt that here was truly a great man; an exceptional man; a being moulded of altogether different clay; a spirit, clothed, to be sure, in the flesh, but shining and glowing through the flesh. When, as he often did, he sat at the piano and from the storehouse of a phenomenal memory poured out passage after passage from the older masters, he became transfigured: a flame! One sat hushed, rapt, lifted into a new world, hoping, if one was conscious of anything besides the music, that the dream would never be shattered, that the music would never end.

The dream is shattered; the music has come to an end. I am an old man, and I have gone through the rough-and-tumble of life: but as I sit here and spin these inadequate words in honour of my revered and beloved Master, I see again the old Committee-room in the shabby old building; the green-baize-covered table; the eager young faces surrounding it; and the slender figure sitting at the head. I see the kind, ironic eyes fixed on one or the other; I hear the musical, sympathetic voice, praising, advising, sometimes admonishing with gentle sarcasm; and I am conscious that of all the influences which have moulded my own character in the forty-six years which have passed since I first crossed the threshold of the Academy, Sterndale Bennett's was the most powerful, and remains the most permanent; not in music only, but in every phase of life.

I am grateful for the opportunity of laying this humble sprig of rosemary at the feet of one whose remembrance is a fragrant and living treasure.

LOUIS N. PARKER.

Royal Institution Lectures.

Abstracts of Lectures delivered by Sir Alexander Mackenzie on
May 25th, June 1st and 8th.

"THE BEGINNINGS OF THE ORCHESTRA AND ITS EARLY COMBINATIONS."

We are apt to forget that the modern orchestra is the long and slowly attained result of a vast amount of experiment, ingenuity, and

artistry. The gradual improvements in the construction of the instruments, the invention of the comparatively new ones, and the effects of a long succession of musicians of genius to make them speak in concert, have all to be considered in order to arrive at a just estimate of the now completed labours of centuries, completed not because the orchestra is incapable of further extension, but because its present state seems reasonably adequate to expressing all the musical thoughts desired.

Beethoven made unrelenting demands upon the instrumentalists of his day, and it is improbable that the high degree of executive skill for which his music called could then have been quite reached. There are passages in his works which must either have been written for certain exceptionally good players, or—what is more in accord with the man's character—were set down without heed whether they came off or not. His Violin Concerto was voted unplayable until young Joachim launched it, but even Bach's Chaconne, written ninety years before the Concerto, was a much harder nut to crack. It is more than doubtful whether Bach ever heard any of his instrumental pieces played—by others—as conceived in his brain, or even decently performed. His vocal music, with its florid and intricate polyphony, still bristles with obstacles, surmountable only by the most highly trained choir, even when assisted by the accompaniment of perfect orchestras. How did it sound in his own time?

Wagner's master, Weinlich, was Cantor of the Thomas Schule in Leipzig, and thus one of Bach's direct successors. His great-grandfather had been a chorister boy under Bach, and when asked how Bach's music sounded, he replied, "Why, old Bach cuffed and slapped us a good deal, and it sounded horrible!"

Up to a comparatively recent period the music of the great masters compelled the rapid advance of technique. Beethoven's orchestral requirements—numerically—are most modest. Invention is always the first consideration, and a normal Beethoven culmination of power is just as telling and satisfying as one by Berlioz or Wagner. But within living memory we have witnessed a reversal of the process; the brilliant accomplishments of the executive artist have influenced the work of the composer, and to an extent that it is not easy to say which is the master and which the servant. The desire to keep on adding to the colours of an over-filled palette is only a lust for show and mere noise. That these vulgar and inartistic exhibitions have been at last confined to the home of their invention is a matter for congratulation.

Orchestral beginnings can hardly have been much more agreeable to the ear than the achievements alluded to above. In the "Ballet Comique de la Reyne," performed in 1581, the following instruments were used:—Lutes, flutes, harps, violins, hautboys, a flageolet, cornets, and trombones, but the information about the method of their combination is scant. To arrive at an indisputably vivid representation of the beginnings of the orchestra we must turn to South Germany. The programme of a festival in honour of the marriage in 1588 of the Duke of Bavaria tells us a great deal. A Neapolitan nobleman, Massimo Trojano, noted the whole proceedings with the minuteness of a special reporter. The Duke was a great lover of music and had secured the services of Orlando di Lasso, surrounding him with a company of ninety of the best available musicians.

Amongst the pieces given during the festival, which lasted a whole week, were a Motet for five horns and two trombones; a Madrigal for six trombones; a Motet for six Viole da Braccia; twelve-part Concertos for six of these same instruments, joined by five trombones, one horn, and a Dulcet Regal; also something for six large violas, tuned a fourth lower than the ordinary viola, with six flutes and an Intrumento da Penna, or harpsichord. A queer combination was an arrangement for flute, lute, Cornetto Mutto, Viola da Gamba, harpsichord, and bagpipes. The climax is reached with a twelve-part composition for three choirs, the first supported by four Viole da Gamba, the second by four bass flutes, and the third by a Doulcaine (a kind of bassoon), a fife, a horn, and again bagpipes. Quite a large band consisted of eight Viole da Gamba, eight Viole da Braccia, one bassoon, a grand bass cornet, a soprano cornet, an alto cornet, a fife, a Doulcaine, a trombone, and bagpipes. This composition, in twenty-four parts, was from di Lasso's own pen. On the first occasion it was played by instruments alone, while at a second performance eight voices were added.

There is a curiosity in the shape of a six-part Moorish Dance for six fifes and six voices, which must have sounded as if it were all on top. And then follows the extraordinary mixture of a harpsichord, a Grand Lute with eight bass flutes, eight viole, and eight trombones, which certainly all lies in the lower regions.

Two points are clear: firstly, that vocal and instrumental music were identical; secondly, that the massing together of instruments was more or less whimsical. No scheme of tone balance, reference to tints, or relative strength or weakness existed.

[The lecturer here exhibited and explained a valuable series of photographic reproductions of the various old instruments referred to. These are from the well-known, but rare, Treatises of Virdung and Praetorius. Also several authentic pictures of a "small and early" orchestra of the period under discussion; as well as two pages of full scores, respectively by Mozart and Wagner, indicating the growth of the modern orchestra; and the lecturer regretted that the screen was not nearly large enough to hold an example of Strauss.]

Some of Matheson's statements, written in 1713, were quoted, such as his reference to the appearance of the Double bass, which he described as "useful"; but "it must be the work of a horse, for any-one to manage this monster, for two or three hours together."

Although the manufacture of wind instruments had very much improved in his time (i.e., Matheson's), a glance at his quaint and amusing Treatise shows that even in Handel's early days they were difficult and unreliable in performance, owing to their general raucousness of tone, excepting the flutes, which were extremely weak, and the gentle strings could have stood very little chance against their rudeness. Matheson compares the Cornetti to the sound of a "rough, unpolished human voice, even at a distance."

And he also prefers "a Jew's harp, or a piece of music on a comb" to the oboe, "unless it is played in the most delicate manner." Now, these were Handel's oboes, which were employed in large numbers. As to the Chalumeau—the primitive form of our clarinet and in use as late as Handel's time—"with its shrieking symphonies" it is "only fit for serenades on the water, and then, the further off they are heard the better."

He also complains of the difficulty in repressing the Trumpets, which were chiefly employed in the field and in *Churches*. We get some information about Kettledrums used "by the cavallerie, in the *Church* and—curiously enough—in Opera. At Burial-services they were covered with cloth to damp the sound. And we note them combined in groups of 4 or 6, "by which a great difference is made in the cadence."

Now all this was written a full century and a half after di Lasso's day. You have seen the material with which these old enthusiasts had to work. Their ideal standards and aspirations were, no doubt, quite as high as ours, and their efforts to make them equally sincere. But we produce our music under much more satisfactory conditions, and to see these instruments is to be convinced that the sounds emitted must have been, as often as not, "fitful and wild." The music itself, we know to have been good—*on paper!*—but I never could believe that it can have been anything else than very dreadful to listen to.

In conclusion, Sir Alexander Mackenzie asked the audience to listen to an old English piece of music, a "Fancie," by Ravenscroft (1582-1635). It showed how far instrumental music was advanced in this country, and it also pointed to the awakening of the desire for expression, feeling, and emotion. It had been transcribed by Dr. Southgate, and was for five viols, "Quintus, Medius, Counter-tenor, Tenor, and Bassus."

The "Fancie" was performed by Messrs. Herbert Brine, Wolfe-Wolfinsohn (violins), Frank Howard, Joseph Shadwick (violas), and Tito Barbirolli (violoncello).

THE REVIVAL OF CHAMBER MUSIC.

"Chamber Music" is a form of music in the evolution of which our country played a larger part and took a more prominent share than is either understood or appreciated. Great patience and much enthusiasm have enlightened us more fully, because the excavations of many compositions belonging to the earlier periods of English chamber music have led to an awakening of serious interest in the subject, which promises to be farther reaching than may have been foreseen or intended. A large number of these works still slumber in our museums and libraries between the ancient covers of the separate part-books, which have to be deciphered, then drawn together in score, examined, and carefully revised before the long silence of centuries can be broken. To those energetic diggers, Sir Frederick Bridge and Dr. Southgate, we owe thanks for many valuable finds, to which the present revival is, in the first instance, due.

The all-pervading influence of vocal music was not easily shaken off; the first endeavours on the road to independence came under the generic title of "In Nomines," which were built upon brief phrases (taken from a hymn, anthem, or motet), round which the other parts romped, more or less merrily. Then composers took to choosing their own themes, the parts became of equal importance, and practically the problem was solved for all time. The Fancie, or Phantasy, was the next stage. It consisted of one continuous movement, broken up, however, into contrasted sections. In due course, dance and other popular tunes entered their claims to recognition, and the Sette, or Suite, of detached pieces was the result, from which it was no far

cry to the Sonata. In the "Fancies," or "Fantazies," of native growth we have the severance from formalism, the dawn of more varied expression and of liberty, as the wide title implies. Of their general acceptance and popularity there can be no doubt. Our native record is an exceptionally notable one in the time of the Merry Monarch. That chamber music was constantly practised and fashionable in his day is proved by the amount provided and the number of workers in that field.

It has been assumed that because none has been published there are no similar works by English writers for wind instruments, or nothing of sufficient interest worth revival, but we have it, on the authority of Dr. Southgate, that there are notable pieces by Matthew Locke, John Blow, and Hingston, which have been transcribed by him and reproduced within the last few years.

Chamber music means the inestimable possession of the choicest thoughts of the greatest masters, expressed through the most delicate, least ostentatious medium of a few instruments. Relying not at all upon colour effects, excluding meretricious display, but entirely dependent upon the intrinsic value of the idea and the manner in which they are presented, it is obviously a searching test, both of the gifts and the individual style of a composer. From Haydn to Brahms, the elect of every nation have chosen to reveal their powers in this, the purest department of musical literature. Intimate, sensitive, and self-concentrated, it is naturally precluded from wide popularity at any time. Always "caviare to the general," it asks for sympathetic and receptive listeners only.

The increasing fascination of the orchestra, with its stronger emotional and sensuous appeals to the ear, had still further weakened such waning interest as remained in the string quartet. The orchestra, inflated to the proportions of a monster, had been behaving as such, and had also developed a ruinously expensive appetite, increasingly difficult to satisfy. Recall the unwholesome operas and ballets which were accepted here without a murmur of disapproval, and consider whither public taste was being led and to where it was drifting. Nine years ago, under the title of "The Latest Phases of Music," I ventured to turn on such feeble search-lights as were at command, and although at the time I was honoured by a partly-expected amount of rather caustic critical observations, much then expressed has since the unhappy date of August 4th, 1914, been accepted as not unworthy of deeper consideration.

The effort to excite a fuller appreciation of chamber music was due to certain *fanataci per la musica*, who, deploring the neglect into which it had been falling, resolved upon an attempt at rescue. The word "revival" ought not to convey the impression that no native writers had occupied themselves with it previously. There was already a not inconsiderable list of mature compositions standing to the credit of some of our best-known musicians. But a renaissance of interest in what may safely be called the first love of most composers, is to be hailed gleefully, because necessary. Mr. W. W. Cobbett, incited by the successful revival of the works of our deceased worthies, determined to do something for the living, and began by instituting a series of competitions. Later—and perhaps still more to the purpose—he commissioned composers to write short works in the nature of the "Fancie." The generous impulse has not only met with quick and ready response, but has produced most encouraging results. The

movement has justified the claims of native worth in a remarkably striking manner. Not only has an unlooked-for quantity of excellent music been called forth, but much that may safely face comparison with the best contemporary production of any other country.

Besides a number of masterly works of full dimensions, there is also a goodly crop of short descriptive pieces, such as Idylls, Novellettes, etc. This movement in favour of chamber music is no insignificant manifestation of the moment, but a distinct symptom of progress, and it seems to be already proving and asserting its *raison d'être*, its right to live, in several beneficial and unexpected ways.

[The illustrations to this lecture were Henry Purcell's "Fourth Fantazia in four parts" (1680), Nos. 1 and 3 of "Three Idylls" by Frank Bridge, Scherzo from a Pianoforte Quintet by James Friskin, and three numbers from "Nugæ," by John B. McEwen.]

The concluding lecture dealt with Chamber Music again and its probable effect on the formation of a really national school of music in this country. Space prevents our giving more than a few remarks made on the subject. The delicate effects of light and shade produced by our present professional players are remarkable, and must be regarded as part of the inevitable outcome of the newer style of music, which reflects moods and feelings, paints little poetically-conceived pictures, and demands a vividly-coloured audible reproduction, if its message is to be carried intelligently and directly. To maintain, however, that there never existed any ensemble playing of excellence before now is to overstate the case. The more "highly-manicured" ensemble, well fitted as it is to a newer music, would not necessarily be suitable, might even savour of affectation when applied to the so-called "classics," or some of the much less complex compositions of a past age.

The easy habit of imitation, the faculty of assimilating the modes of expression, the styles peculiar to other nations, have evidently not diminished during the passage of the years. In turn Handelian, Mendelssohnian, Wagnerian, Gounodian, and now Debussy-Ravelian, there has always been a vogue, so to speak, "on tap," and a constant relay of native drinking cups held under it. When young artists, as is their wont, swear early allegiance to some acknowledged leader's banner, join this or that art-school which appeals most strongly to their personal inclinations, they are only obeying an inborn instinct, common to all. Preference for one composer or other, who may by manner or method have happened to hit public fancy, recurs in cycles, and disappears in favour of some newer choice, with fairly persistent regularity. Except for the fact that these runs upon one particular man or school are more frequently owing to some striking outward peculiarity, lying quite near the surface, than for any other more solid or welcome reason, there would be nothing very reprehensible in it.

A large proportion of the pianoforte literature, just at this moment fashionable, resembles attempts to illustrate sets of Chinese puzzles by series of wrong notes: sound without sense. The pianoforte is now being made to imitate a big musical box out of order: its works gone wrong! And this through no fault of its own; just because it is always with us, and a self-contained, complete instrument in itself, we may easily habituate our ears to any amount of flabby, boneless discordance, if we only persist long enough.

The reasonable period of apprenticeship having passed, it behoves us, if we have a self or a personality of our own, to make endeavour to find it if we can. Our musicians, whose equipments are admittedly equal to the best, can well afford at this time of day to plant a much firmer foot upon their native heath. If national style is a sentimental mistake, as some hold, then how and why is it that for the last forty-five years or more the nations, so far from merging their identities, have made strenuous endeavours to differentiate themselves from each other musically? Never more than now has this desire for independence been so strongly manifested, and to overlook this is merely trying to see things as they are not. We admit the right of any country to speak to us in its native tongue, but we are content with the privilege of selecting one or other of them in which to express such thoughts as we have, but on no account may we be allowed to use a speech of our own.

Another important phase of the revival is the enthusiastic Mr. Cobbett's latest offer to foster and nurse the production of "Folk-Song Phantasies," based on or conceived in the national spirit. This is a much more valuable one than may appear at first sight. In any case, a revival of interest in our traditional music is well-timed, for the appointed hour has struck when one is forced to ask whether *in music alone* we shall continue pretending to be something else than we really are. An attempt to beget a native art out of our own racial characteristics, founded exclusively upon our great store of folk-tune, may appear, at first blush, like starting on the lowest rung of the ladder again, like a return to first principles; but if it helps, in however small a degree, to turn our thoughts in a homeward direction and check the denationalisation at present in unwelcome operation, then it will serve a good purpose. Now accepted national schools of composition have been created, within living memory, by a warm-blooded affection for, and an ardent study of, folk-music: and the admired artistic outcome of these strivings is plainly before us.

Hailing, as our composers do, from four nationalities, each with its inspiring traditions and splendid heritage of lore and song, is it so very unreasonable to expect some homogeneous appearance some time or other, under such exceptionally favourable and natural advantages? It may, incidentally, help to recover the seemingly lost art of writing a good, long, inspiring melody, for our appreciation of a downright, wholesome, real tune is inborn.

Directness, definiteness, and an antipathy to the morbid or mawkish are among our best characteristics. Merely to transfer allegiance from one country to another, from Germany to France, only points the more to a lack of self-reliance and confidence in our own power. The present diverging, unsettled, and rather purposeless state of matters is leading in no particular or final direction at all—in fact nowhere.

There runs now a concurrent movement, on parallel lines, started for the purpose of collecting the shreds and fragments of unwritten song before it is too late, before these are entirely swept away by modern influence. Viewed in conjunction with the renewal of encouragement extended to Chamber music, and this yet more recent incitement to work upon traditional material, all this may have a wider-spread effect than may be anticipated or estimated at the moment, for a desire to aim at some lasting achievement on national

lines is evidently manifesting itself, and such signs, inconsiderable as they may seem, are not to be ignored or brushed aside with indifference. They are stepping-stones to ultimate independence.

[The illustrations were the first movement from York Bowen's String Quartet in D minor, played by Miss Gladys Chester, Miss Cecile Stevens, Mr. Joseph Shadwick, and Miss Hilda Clark; and Waldo Warner's Phantasy, No. 2, and A. C. Mackenzie's "Two Ancient Scots Tunes," set for strings, both being rendered by Mr. Joseph Shadwick, Mr. Wolfe Wolfensohn, Mr. Frank Howard, and Mr. Tito Barbirolli.]

Mems. about Members.

A copy of Mr. John Francis Barnett's patriotic song "Old England" has been graciously accepted by the King.

Mr. J. H. Maunder's new part song for male voices, "To Arms," was given at the Winter Gardens, Bournemouth, on February 20th.

The library formed during sixty years by the late Dr. W. H. Cummings is to be sold.

Mr. Tobias Matthay, on February 25th, opened a new branch of his school of pianoforte instruction in Liverpool, giving a lecture on "The Teaching of the Fundamentals of Technique and Music," and playing many excerpts from the great masters in illustration.

Mr. Charles Macpherson has been appointed the organist at St. Paul's Cathedral in succession to the late Sir George Martin. He has already served twenty years as sub-organist besides having been a chorister there, so his connection with the cathedral is a fairly lengthy one. The new sub-organist is Dr. Stanley Marchant.

Amongst the adjudicators at the Stratford and East London Musical Society were Messrs. James Bates, Frederick Corder, Ernest Fowles, Alfred Gibson, and E. Howard Jones.

Mr. Ernest Kiver addressed the following letter to *Musical News* in reference to the Leading Article on William Sterndale Bennett:—"When you deplore the neglect of Bennett's music I think you use the proper expression, for not only do we wrong a great English artist in ignoring his work, but we also injure ourselves by omitting to imbibe the spirit of his art work, that spirit which you so well describe as "purity and definiteness." Much might be said of the truly classical quality in his work—that perfect adaptation of means to ends, never a note too much, never a note too little; but space forbids, and, after all, the best way to realise this is to study his work. Rather would I take space to urge young pianists to make use of his pianoforte pieces, for they are a most valuable means of acquiring elasticity of touch, and taste and refinement in performance. "Arpeggios!" How often does one hear that word levelled against Bennett! But, after all, what is the matter with arpeggios? In an instrument of percussion numbering at least eighty-four notes, why shouldn't arpeggios be a legitimate means of effect? Is pianoforte music always to be of the ponderosity of a Brahms Sonata, or of a Tchaikowsky Concerto?"

Sir Alexander Mackenzie and Sir Hubert Parry arranged the pro-

gramme of the music at the great matinée held at Drury Lane on May 2nd in commemoration of the Shakespeare Tercentenary. The music was all by British composers, the following Club members, past and present, being represented:—Sullivan (overture to "Macbeth," incidental music to "The Merchant of Venice," dance from "Henry VIII." and introduction to Act IV. of "The Tempest"); Edward German (Three Dances from "Henry VIII.," incidental music to "Romeo and Juliet," to "Much Ado About Nothing," to "As You Like It," to "Coriolanus," and to "Richard III."); Frederick Corder (Tone poem "Prospero"); Eric Coates (two songs, "Who is Sylvia?" and "It was a Lover and his Lass,") and Sir A. C. Mackenzie (two sonnets, "The Forward Violet" and "Shall I compare thee?").

A course of three lectures was delivered at the Royal Institution on May 25th, June 1st and 8th, by Sir Alexander Mackenzie, whose subjects were "The Beginnings of the Orchestra and its Instrumental Combinations" and "Chamber Music and its Revival." An abstract appears on page 3.

On May 3rd Mr. F. C. Field Hyde gave at the Lecture Hall of the Y.M.C.A., Tottenham Court Road, W.C., a Lecture Recital "Singers and their Training."

Mr. W. S. Bambridge, who was for nearly fifty years the music master at Marlborough College, is taking charge, temporarily, of the music at the Royal Naval College, Osborne.

Mr. Eric Grant's Phantasy for violin and piano which won first prize in the competition lately organized by the Committee for assisting musicians in war-time, was produced at a War Emergency Concert at Steinway Hall on March 2nd.

Mr. J. B. McEwen's new quartet for strings, No. 9 in E flat, received its first performance on May 13th at Æolian Hall by the London String Quartet.

The Pall Mall Gazette says:—"Sir Edward Cooper, a leading member of Lloyd's, is a man of many parts. His latest responsibility is undertaking the post of churchwarden at the Church of St. Michael, Cornhill. Of the same church he is the parish clerk, and by virtue of that position he is a member of the Parish Clerks Company. He is, so far as we are aware, the only Alderman of the City of London who has ever held such an office."

The students of the Manchester School of Music, under the direction of the Principal, Mr. Albert J. Cross, gave a performance of "Pierrot and Pierrette" at the Midland Theatre, Manchester, on April 8th in aid of comforts for the British prisoners of war in Germany.

On March 30th the Civil Service Orchestra, conducted by Mr. W. Frye Parker, gave a concert in the Duke's Hall, Royal Academy of Music. Mr. Septimus Webbe was the solo pianist, and Miss Marjorie A. Perkins the vocalist.

Mr. Stewart Macpherson gave a lecture on March 18th on "Modernist Harmony" at Nottingham University College under the auspices of the Nottingham and East Midlands Branch of the Music Teachers' Association.

An article on "Tunes that Tickle Tommy" was contributed by Sir Frederic Cowen to *Tit-Bits* for February 19th.

Mr. Frederick Corder sent the following letter on "English Librettos" to *The Daily Telegraph*:—"Sir,—Is it not time that the

sneers at operatic librettos, and especially the English translations thereof, were given a rest? Every time an attempt is made to provide opera in English we have the same old discussion, which ends in the absurd statement that opera texts ought not to be translated, and cannot be translated. Why should England—the country with the most copious and beautiful language—be the only country in the world to take this view? And why are we content to have German, French, Italian, and Russian seasons of opera, in which the works are often presented in other languages than the original, yet find nothing wrong? The theory seems to be that an opera libretto is a beautiful thing, provided we don't understand it. When we do it becomes grotesque and ridiculous. The English opera-goer doesn't mind whether the tenor sings "Je t'aime," "io t'adoro," or "Ich liebe dich," though all three sound quite different; but if he hears "My heart is thine"—which is much more mellifluous than either—he wants to laugh.

Truly, we are a strange people. But perhaps the fact of this dislike to hearing opera in English being a comparatively modern one may furnish a reason for it. Are we not so accustomed to the use of our own language being confined either to comic songs (where the words are all that matters), or to sentimental ballads (where they don't matter at all), that a sensible lyric drama has become too unconventional a thing for us to grasp? I think this must be so, for I remember the time when Masses were not allowed to be sung in Latin; the strange tongue was thought to destroy the sacred character of the words. Also, this curious prejudice against English opera is almost confined to London, where a long course of foreign opera has nourished a dislike to hearing English sung. The metropolitan dilettante has been so accustomed all his life to the easy task of listening to music without the bother of listening to words—a far more serious bother than he would be willing to admit—that he hates to have them forced on his intelligence. So he is apt to vent his spleen by deriding them and pretending that they are balderdash.

This is an attitude which should not be encouraged, for whether the opera be a native or a foreign one, I maintain that to sing it in a foreign language is to lose the better half of it. That there have been in the past only too many operas by eminent composers the original librettos of which are mere drivel, cannot be denied; but skilful translation can go a long way to improve these, and in many cases has done so. That we have had some miserably inadequate librettos, native and translated, it is also true, but this could easily have been obviated by paying better price. The translations in Boosey's and Novello's collection of operas, done chiefly by John Oxenford and Lady Macfarren, were nearly all excellent, and if managers pass over these for commercial reasons that is no fault of the poor, sweated literary man. Among modern achievements the translation of "Hänsel and Gretel," by Miss Constance Bache, is admirable, and never, surely, was a composer better served by his admirers than Wagner! Indeed the recent version of "The Ring," by Miss Margaret Armour, is, I do not hesitate to say, of far higher literary quality than the original, and could easily be adapted to the music. The plain fact—and I ought to know—is that there are plenty of good librettists when they are wanted. I cannot resist the temptation of adding that I am—as chairman of the Society of

British Composers—prepared to submit to anyone interested in the matter not less than four absolutely first-class English librettos of serious operas already set to music by four first-class English composers, none of which works, so far as I can see, have any immediate prospect of their worth.

An article on "W. Sterndale Bennett and his Music," from the pen of Mr. Corder, appeared in the May number of *The Musical Times*.

Mr. Sydney Scott was the organist at the Festival at the Southwark Diocesan Plainsong Association, held in Southwark Cathedral, on May 27th.

On May 31st, at Trinity College of Music, Mr. Ernest Fowles gave his lecture "Sketches from the Front," in aid of the Red Cross Society.

Sympathy will be extended to Mr. James Bates on the death of his younger son, Lieut. Bates, while on active service. Previous to the war, Lieut. Bates was the choirmaster at Holy Trinity, Kingsway.

The Music Student, for June, contained a biographical sketch of Sir Alexander Mackenzie, from the pen of Dr. Maclean. The number also included a brief article on "The R.A.M. and its Principals," by Mr. J. Percy Baker.

Miss Amy Hare gave a concert at Leighton House, on May 11th, when the programme included some newly published songs by her.

For some years Miss Hare has lived in Charlottenburg, near Berlin, and the outbreak of war gave rise to some very unpleasant experiences. In an interview, printed in *The Musical Herald* after she reached this country, she said:—"We were made to feel that we had better leave at once. Personal friends were good to me, but it would have been impossible to live there. I had a beautiful music room that would seat 250 people. My furniture and everything I possess had to be left behind, and I don't know whether I shall see any of it again. My studio was said to be the largest in Berlin, and in the Beethoven Saal I gave one of the most refined series of chamber concerts that have been known to take place there. With Lady Hallé, Oscar Nedbal (viola in the Bohemian String Quartet for fifteen years) and Pablo Casals, I formed a quartet, and it was our constant enjoyment day and night to play all the great quartets up to and including Brahms. Lady Hallé played in my music room the last time she ever played, and mine was her last concert. She was putting her violin in the case and remarked that she did not feel well: she went to bed and died shortly afterwards. Many a day, just for our own pleasure, we played together the Beethoven, Schumann, Brahms, and other sonatas.

"I had to get papers signed, and had to leave behind pictures, silver, books, most of my music, and was only allowed to have German paper money, which is worth no more in this country than this pocket handkerchief. I got away with most of my clothes and a little of my music. Amongst this was a printed score of the last concerto of Balakirew. As it was Russian the frontier officials were inclined to confiscate it; they held up the train while they examined every page for possible code messages, then to my relief returned it to me. I hope that this work may be heard in England."

Our President for 1916.

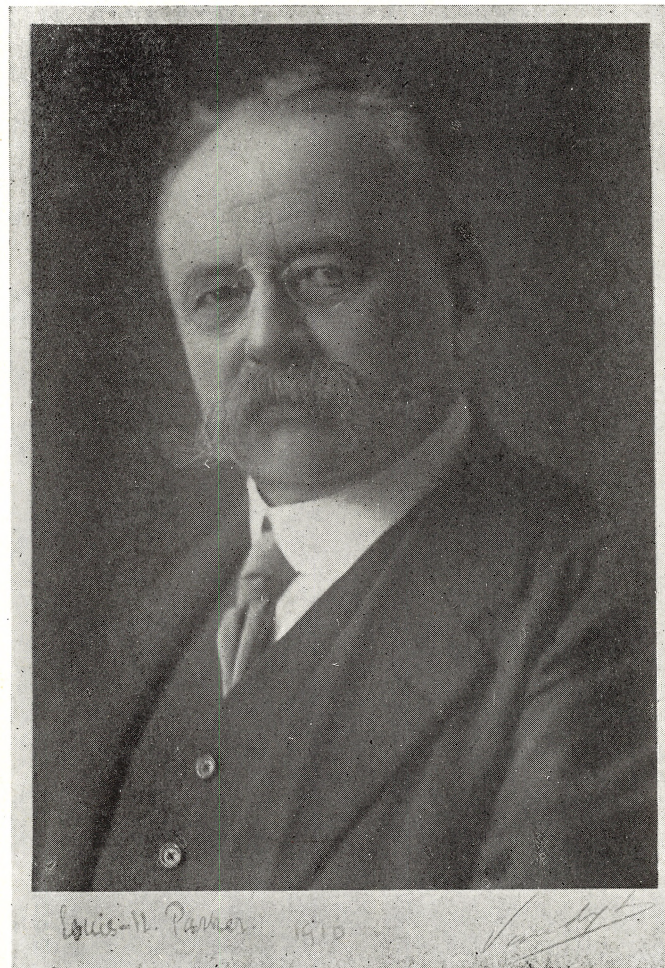
"The name of Mr. Louis N. Parker has become so familiar to everybody as that of a highly accomplished playwright that it has rather overshadowed the fact that he is also a musician and an *alumnus* of the Academy at that. We are not going to allow him, however, to be torn from us, nor, to tell the truth, do we think he would like it, if we did, for the seductions of stage work have not weakened his love for music, nor his attachment to the Academy.

Mr. Parker's father was a chief justice of Massachusetts and a descendant of John Parker of Bideford, who emigrated in 1620. The subject of this sketch, however, was born not in America, but in France, at Luc-sur-mer, Calvados, on October 21st, 1852. Being supposed to be dying he was hurriedly christened by the then official name, Louis-Napoléon, in spite of which, he remarks, he did *not* die. Owing to the incessant travelling of his parents, he managed to pick up four languages instinctively, before his tenth birthday. After going to six schools in as many years, followed by a year's holiday on Dartmoor, in the year 1870 he entered the Academy under circumstances which he narrates himself in his article on Sterndale Bennett in this issue of the Magazine.

Here he remained until 1873, when he went to Sherborne School, at Sterndale Bennett's suggestion, as a *locum tenens* for six weeks, and ended by staying there for nineteen years, all but three of them as the Director of the music. Those years were filled up with much and varied occupation. Mr. Parker wrote songs, cantatas, plays (all still born), and articles for the press, and gave lectures in the leisure time left after teaching all day in the school, conducting six choral societies in as many different places near Sherborne, playing the organ twice on Sundays, and conducting the School Musical Society on Sunday afternoons. It may be noted that his compositions included the Sherborne School songs, one of which, the "Carmen," is now the "national anthem" of the School.

At the end of 1891 he resigned and soon after migrated to London. Several of his plays were produced, but though artistic successes, were financial failures. Undismayed, however, he pegged away, until in 1896 he "got there" with "Rosemary." Mr. Parker in the twenty years since then, has, to use his own words, written and translated "stacks of plays." At the present moment his play "Disraeli" is being acted in London after a five years' run in America. Besides plays, however, he organized a number of those pageants which were so popular a few years ago, being responsible for those at Sherborne, Warwick, Bury St. Edmunds, Dover, Colchester, and York. Invitations to do pageants in thirty-six other towns poured in upon him, but he declined to accept them.

Success has come to Mr. Parker. He was created "Officier de l'Académie Française in 1901, and "Officier de l'Instruction publique" in 1914; his plays of "Drake," "Joseph and his Brethren," "Beauty and the Barge," "David Copperfield," "Pomander Walk," and "The Cardinal" have drawn vast audiences both here and abroad; and by his Masques he has raised many thousands of pounds for war funds; but he is not the sort of man who is above appreciating the small honour which the Club has paid him by electing him as its President for the present year.



Club Doings.

On February 8th there was a Social and Musical Meeting at the Royal Academy of Music, when the Committee were indebted to the kindness of Mr. Plunket Greene, Miss Ida Kiddier, and Miss Winifred Small for the programme. There was an attendance of 180 which considering the unavoidable shortness of the notice and the circumstances of the time, was pretty good, and at least there was no doubt whatever about the appreciation of the audience. Mr. Plunket Greene's songs were (group 1)—(a) "Ethiopia saluting the Colours," Charles Wood; (b) "Did you ever," (c) "The Fairy Lough," C. V. Stanford; (d) "The Laird o' Cockpen," Hubert Parry; (e) "The Bells of Clermont Town," A. M. Goodhart; (f) "To Anthea," Hatton; and (group 2)—*Old Irish Melodies*—(a) "The Cuckoo Madrigal," (b) "Over here," arr. by Charles Wood; (c) "The Alarm," arr. by C. V. Stanford; (d) "The Soliloquy," arr. by Arthur Somervell; (e) "A Ballynure Ballad," arr. by Hubert Hughes; (f) "Trottin' to the Fair," (g) "Quick! we have but a second," arr. by C. V. Stanford. Miss Ida Kiddier sang—(a) "Good Night," (b) "The Fairy Town," C. H. H. Parry; (c) "Now sleeps the Crimson Petal," (d) "Fair House of Joy," Roger Quilter; (e) "Life's Morning," Tchaikowsky; and (a) "So we'll go no more a-roving," M. V. White; (b) "Sigh no more," W. A. Aikin; (c) "Early Morning," Graham Peel; (d) "I know where I'm going," arr. by Hubert Hughes; (e) "The Throstle," M. V. White. Miss Winifred Small's violin solos, accompanied by Mr. Rowsby Woof, were—(a) Praeludium and Allegro, G. Pugnani; (b) "Forsaken," Rowsby Woof; "Variations on a Theme by Corelli," Tartini; and later she was associated with Miss Harriet Cohen in a performance of Eric Grant's Phantasie for violin and pianoforte. Mr. Liddle accompanied Miss Kiddier and Mr. Plunket Greene.

On May 23rd Branch B held a social meeting at which 150 were present. The following was the programme :—*Quartet in F* (Maurice Ravel)—Messrs. Wolfensohn, Josef Shadwick, Frank Howard, and Giovanni Barbirolli. *Folk Songs*—(1) "Jésus Christ s'habille en Pauvre" (Breton), (2) "Tu me loo" (origin unknown), (3) "Bayushki Bayu" (Cossack), (4) "Troo-la-la" (Russian), Miss Morfydd Owen. *Elegy for String Quartet* (Hugh Priestley-Smith), first performance (in memoriam, C. G. C. Payne, killed at Neuve Chapelle, May, 1915)—Messrs. Wolfe Wolfensohn, Josef Shadwick, Frank Howard and Giovanni Barbirolli. *Three Pieces for String Quartet* (John B. McEwen)—(1) "March of the Little Folk," (2) "Peat-Reek"; (3) "Red Murdoch," Messrs. Josef Shadwick, Wolfe Wolfensohn, Frank Howard, and Giovanni Barbirolli. *Folk Songs*—(1) "Dafydd y Gareg Wen" (Welsh), (2) "Clychau Aberdof" (Welsh), (3) "Sheep-Shearing Song" (English), (4) "I'm Seventeen come Sunday" (English), Miss Morfydd Owen. *Three Idylls for String Quartet* (Frank Bridge)—Messrs. Josef Shadwick, Wolfe Wolfensohn, Frank Howard, and Giovanni Barbirolli. Accompanist, Mr. Eric Grant.

Organ Recitals.

Mr. J. Percy Baker, at Tooting Parish Church (Feb. 20th, Mar. 29th, and Apr. 16th).

- Mr. G. D. Cunningham*, at St. James', Muswell Hill, N. (Feb. 24th and March 23rd), at Bishopsgate Institute, E.C. (Feb. 22nd and 25th, April 11th and 14th), and at Sheffield Cathedral (April 28th).
Mr. Fred Gostelow, at Luton Parish Church (Feb. 2nd), at Dunstable Wesleyan Church (Mar. 13th), and at Selfridge's, Oxford Street, W. (May 24th and 31st).
Mr. Montague Phillips, at Esher Parish Church (Feb. 20th and Apr. 23rd).
Dr. H. W. Richards, at Christ Church, Lancaster Gate, W. (Feb. 19th).
Mr. Sydney Scott, at St. Luke's, South Kensington, S.W. (Apr. 27th).

New Music.

- Braithwaite, S. H.*, "From a hill top near Florence."
 Nocturne, for piano. (Augener, Ltd.)
Farjeon, Harry, Five pieces for pianoforte. (Augener, Ltd.)
 Variations in A for pianoforte. (Augener, Ltd.)
 Air for violins on a Ground Bass. (Augener, Ltd.)
 Legato and Staccato for pianoforte (Edwin Ashdown, Ltd.)
Horne, Elsie, Two little pieces for pianoforte (2nd set). (Weekes and Co.)
 "Now the Day is over." Sacred song or contralto. (Boosey and Co.)

Obituary.

LADY MACFARREN.

Although she was never a member of the Club, we cannot pass without comment the death, in her ninetyeth year, of Lady Macfarren, the widow of Sir George Macfarren. Clarissa Thalia Andrae was born in 1826 at Lübeck, but was very young when her father, a violoncellist, emigrated to New York. In a few years he came to England, and his daughter entered the Royal Academy of Music, in order to study singing. G. A. Macfarren, who was a professor of harmony at the Academy, married her in 1844. As a contralto singer, she obtained considerable success in opera, but did not long pursue that career, preferring to teach instead. In addition to this, she translated many operas and songs into English verse. Macfarren, who succeeded Sterndale Bennett in 1875 as Principal of the Royal Academy of Music, died in 1887, so she has survived him nearly twenty-nine years.

STANLEY HAWLEY.

It is with regret that we record the death, on June 13th, of Mr. Stanley Hawley, the Hon. Secretary of the Royal Philharmonic Society. He was born at Ilkeston, Derbyshire, on May 17th, 1867, and after being educated at Derby School, where he was Rowland Scholar, he entered the Royal Academy of music in 1884. Here he studied the pianoforte with Mr. Arthur O'Leary, remaining at the institution until 1892. Mr. Hawley speedily became in request as an accompanist, in which capacity he displayed great ability, and in 1906 he toured with Madame Patti. Of late years he devoted himself

more to teaching, examining for the Associated Board, and editing music. He also published a number of compositions, notably musical accompaniments to recitations, which were very successful. In addition, he displayed a lively and practical interest in all matters relating to musical life in London. When elected a Director, and later the Hon. Secretary, of the Royal Philharmonic Society, he applied himself with unquenchable ardour to the task of securing additional support for the venerable Society. Mr. Hawley was a Fellow of the Royal Academy of Music, and a Liveryman of the Worshipful Company of Musicians, of which he was, moreover, the first medalist. He had served several times on the Committee of the Club of which he was a member at the time of his death.

The Sterndale Bennett Centenary.

The one hundredth anniversary of England's distinguished musical son, William Sterndale Bennett, occurred on April 13th last, on or about which date due honour was paid to his memory. In his native place of Sheffield there was a festival performance of "The Woman of Samaria," the Royal Philharmonic Society included the "Naiads" Overture in its programme of February 28th, the Royal Academy of Music honoured its quondam Principal by bringing forward at the orchestral concert on March 31st, "The Wood Nymphs" overture and the Caprice in E for pianoforte and orchestra, while in many places throughout the country other of his works were performed, and some of his anthems sung in the churches.

Those who knew Bennett, and are fully aware of his great services to the Royal Academy of Music, do not need to be told to keep his memory green; but to those of the present generation he is little more than an historical figure. That is the lot of humanity, but the name of Sterndale Bennett ought to be inscribed in letters of gold where the eyes of every present day student may rest upon them, so that if they ask, "What mean ye by these words," the answer may be made, "That is the name of the man who, when the existence of the Academy was threatened boldly headed the movement for its salvation, and by his energy and wisdom preserved it for the future generations of British musicians." As we stand within the palatial walls which now shelter the venerable school, we can in a sense say with truth, *Si monumentum requiris, circumspice!* for, but for him and the supporters he gathered round him, there would probably have been now no Royal Academy of Music in existence.

In this number we have the happiness of being able to give a short article on Bennett from the accomplished pen of our President Mr. Louis N. Parker, and to accompany it we have to thank the kindness of Mr. J. R. Sterndale Bennett for the opportunity of reproducing what he thinks to be the best likeness of his Father. This was taken in Birmingham at the time of the Birmingham Festival in August, 1867, when "The Woman of Samaria" was produced. This was a year after Bennett's appointment as Principal of the R.A.M. Mr. J. R. Sterndale Bennett says of the portrait "Unlike many photographs of these days, the attitude, the locking of the hands, &c., are quite natural and characteristic." We are sure that our readers will thank Mr. Bennett for this admirable portrait of so highly esteemed an Academician as William Sterndale Bennett.

Our Alma Mater.

On February 21st, a Chamber Concert took place in the Duke's Hall. The following was the programme:—First movement (allegro) from String Quintet in C (Beethoven), Miss Winifred Small, Miss Katie Goldschmidt, Miss Sybil Gould, Mr. Jean Mortreuil, and Mr. Orazio Fagotti; Fantasia in F minor (Op. 49), pianoforte (Chopin), Miss Gwendolen M. Smith; Sonata in G minor, two violins (Handel), Miss Muriel Snow and Miss Hilda Cockram; songs, "Weep you no more, sad fountains" and "Crabbed age and youth" (Parry), Miss Norah Turner; La Clochette, violin (Paganini), Mr. Herbert Brine; Chaconne, pianoforte (Bach—Busoni), Miss Evangeline Livens; old Scotch melodies, "Lett never crueltie" and "Honest Luckie," set for strings (Mackenzie), Mr. Josef Shadwick, Mr. Wolfe Wolfinsohn, Mr. Frank Howard, and Mr. Tito Barbirolli; song, "Lungi dal caro bene" (Secchi), Miss Margery Crabtree; first movement from Pianoforte Quintet (César Franck), Miss Margaret Portch, Miss Winifred Small, Miss Katie Goldschmidt, Mr. Josef Shadwick, and Mr. Tito Barbirolli; Study in C minor (Op. 10, No. 2), pianoforte (Chopin), Miss Grace Howgate; Caprice (Op. 79), flute, oboe, clarinet, and pianoforte (Saint-Saëns), Miss Doris Griffiths, Miss Lucy Vincent, Mr. Edmund T. Jenkins, and Mr. Arthur L. Sandford.

The following was the programme of the Organ Recital given in the Duke's Hall on January 31st:—First movement from Sonata in E Flat Minor (Op. 119)—Organ (Rheinberger), Mr. Leopold Sutton; melody (MS.)—strings and organ, conducted by Mr. Spencer Dyke, A.R.A.M. (Christian Carpenter), (at the organ, Mr. Hugh Branwell); Fugue in C Minor—organ (Bach), Mr. Herman R. Lindars; air, "The Lord is long-suffering" (Judith) (Parry), Miss Gladys Rolfe; fantasy in E flat—organ (Saint-Saëns), Mr. Leslie Regan; Benedictus—violin (Mackenzie), Miss Evelyn Cooke; song, "Piéta Signore" (Stradella), Miss Zoë Corner; Choral (No. 2) in B minor—organ (César Franck), Mr. Hugh Branwell; recitations, "The Ballad of the Little Hunter" (Rudyard Kipling), Miss Beatrice Fulton; Andante grazioso, gavotte, largo espressivo, scherzo, from Suite—Two violoncellos (Popper), Miss Doris Griffiths and Miss Nora Parker; Fugue in C minor—organ (Bach), Mr. Frank Appleby; songs, "Whether I Live," "Armida's Garden" (Parry), Miss Olive Exton; second and third movements from sonata in C minor—viola and pianoforte (York Bowen), Miss Margaret Savory and Miss Helen Bidder; finale from sonata in A minor—organ (Borowski), Mr. Stuart E. Collins.

A second Chamber Concert was given in the Duke's Hall on March 8th, when the following programme was rendered:—Sonata in C minor, violin and pianoforte (Sydney Rosenbloom), Miss Mildred F. Mackay and Miss Bessie Kiek; Feuille d'Album (Op. 21) and African Dance in D minor (Op. 58), violin (D'Ambrosio), Miss Irma Suranyi; Polonaise-Fantasia, pianoforte (Chopin), Miss Dorothy Vincent; song, "A Spring morning" (H. Carey, arranged by H. Lane Wilson), Miss Gwladys Partridge; Trio (MS.), pianoforte, violin, and violoncello (Willie Manson, student), Mr. Egerton Tidmarsh, Miss Winifred Small, and Mr. Tito Barbirolli; Suite in F (Lady Radnor's Suite)

(Parry), the String Orchestra; Variations on an English air, pianoforte (Mackenzie), Miss Lilian Down; Concerto in G minor, violin (Vivaldi—Nachèz), Miss Peggy Cochran, accompanied by String Orchestra; song, "Lo! here the gentle lark" (Bishop), Miss Deering Wells, flute obbligato, Miss Doris Griffiths; Passacaglia, pianoforte (Bach—D'Albert), Miss Ethel A. Bartlett; Variations on a Theme of Beethoven, two pianofortes (Saint-Saëns), Miss Olga Carmine and Miss Sylvia Carmine; conductor of the String Orchestra, Mr. Spencer Dyke, A.R.A.M.

The Orchestral Concert took place in Queen's Hall on March 31st, the following being the programme:—(a) Overture, "The Wood-nymph," the orchestra, (b) Caprice in E, pianoforte and orchestra (Sterndale Bennett), Miss Gwendda Davies; song, "Softly awakes my heart" ("Samson and Delilah") (Saint-Saëns), Miss May Purcell; Andante and Rondo from Symphonie Espagnole, violin and orchestra (Lalo), Miss Gladys M. Chester; Rustic Suite (MS.), for orchestra (Arthur L. Sandford), "Little Bo-peep," "Dainty milkmaid," "Dance of harvesters," "Dance of the woodnymphs," and "Old King Cole"; song, "True is all Iago tells us" ("Hiawatha's Departure") (Coleridge-Taylor), Mr. Roy Denbeigh Russell; recitation with orchestral accompaniment (Op. 42), "Bergliot" (Grieg), Miss Carmen Judah; songs, (a) "Lullaby" (old Welsh melody, arranged by Arthur Somervell), (b) "Battle hymn" (old Irish melody, arranged by C. V. Stanford), Miss Ida Kiddier; Larghetto and Allegretto, violoncello (Mackenzie), Miss Doris Griffiths; second and third movements from Concerto in C minor, pianoforte (Saint-Saëns), Mr. Philip Lévi.

Academy Letter.

At the special performance in connection with the Shakespeare Tercentenary on May 2nd, the selection of British music performed was under the direction of Sir Hubert Parry and the Principal.

The programme included works by the following Ex-Students:—Arthur Sullivan, A. C. Mackenzie, Frederick Corder, Edward German, and Eric Coates. Mr. Robert Radford contributed vocal items.

The death of Sir George Martin has removed one who was greatly revered by all with whom he came in contact, and his life work at St. Paul's will certainly leave its mark on the Metropolitan Cathedral. His modesty and charm of character too are not likely to be forgotten. Sir George had been on the Professorial staff at the Academy for some years, acting as Examiner at the Licentiate and Annual (internal) Examinations. The sympathy of all will go out to Lady Martin in her sad loss.

We regret to record the deaths of two young promising ex-students in William J. Samuel and John Bardsley, both of whom had secured distinct successes in the operatic world. Mr. Samuel had attained an exceptionally high position in his profession. The latter died in America while fulfilling a contract.

We sincerely congratulate Mr. Charles Macpherson on his appointment as organist of St. Paul's Cathedral, after assisting Sir George Martin for some twenty years. We trust he may long be spared to fill this important position. We also heartily congratulate Dr.

Stanley Marchant, who has been appointed sub-organist at the Cathedral in succession to Mr. Macpherson.

On joining the R.N.V.R. our Secretary, Mr. J. A. Creighton, was the recipient of gifts from the professors and students, as a mark of their esteem and good wishes: the former presented him with a sextant (which we understand Mr. Creighton has found of considerable use); and the latter gave him a sleeping bag and a suit case.

We welcome Mr. Alger Bell, our chief accountant, on his return from France.

The following scholarships and prizes have been competed for and awarded as under:—Sterndale Bennett Scholarship, Jack Beaver; Parepa Rosa Scholarship, Florence Rosa Knights; Thalberg Scholarship, Frank Stanley Shale; Sterndale Bennett Prize, Dorothy Howell; Goldberg Prize, Winifred Gask, Edward W. Nicholls Prize, Dorothy Howell; Charles Mortimer Prize, Elsie Marian Nye.

Scholarships for various subjects will be competed for in September next. Full particulars may be had of Mr. P. Quarry, hon. acting-secretary.

W. H.

R.A.M. Roll of Honour.

LIST TO DATE.

W. H. Bambridge, Cpl. Public School and Univ. Batt. Royal Fusiliers
 A. Alger Bell, B.Q.M.S. 13th County of London Batt. R.F.A.
 Gilbert Bolton, Pte. Artists' Rifles
 Solomon Chyte, Trooper 1st Life Guards
 Edward H. Cole, Cpl. Royal Bucks Hussars (Missing).
 J. Patric Curwen, Sub. Lieut. R.N.V.R. Armoured Car Div.
 Darrell Fancourt, 2nd Lieut. Artists' Rifles
 John Finch, Pte. 9th C. of L. Queen Victoria's Rifles
 W. Foulis, Lieut. Mechanical Transport A.S.C.
 Godfrey D. Gardner, 2nd Lieut. 9th Batt. Suffolk Regt.
 Richard D. Griffiths, 2nd Lieut. 7th Batt. Welsh Regt.
 Gerald Harris, 2nd Lieut. 21st Manchester Regt.
 Albert Harrison, Pte. 2nd-3rd Batt. C. of L. Royal Fusiliers
 Leonard Hubbard, Pte. 3rd Batt. ditto
 Ian Hunt, Mechanic R.F.C.
 H. V. Jervis Read
 James Lockyer, 2nd Lieut. A.S.C.
 Leslie Mackay, Lieut. 6th King's Own Royal Lancs. Regt.
 Donald Mackenzie, Inns of Court O.T.C.
 Albert Maiden, Pte. Artists' Rifles
 Irvine Moore
 Albert Moss, Steward Royal Naval Barracks, Chatham
 Brian Nash, War Office Prisoners of War Censorship
 P. Bulkley-Byng, Inns of Court O.T.C.
 Dean Ransome
 Dudley Poll, Pte. Artists' Rifles
 Herbert Sullivan, Mine Sweeping
 P. M. P. Percival, Intelligence Dept. W.O.
 C. J. H. Henderson, 2nd Lieut. East Surrey Regt.
 W. J. Perry, Pte. 21st Batt. Middlesex Regt.
 A. E. Bird, Driver 3B Battery H.A.C.
 C. H. S. Duncan, Lieut. 1st Royal Scots.

Charles Jeffreys, Seaplane School, Windermere
 Leonard Leonard, R.F.A.
 J. H. Ross, Gunner R.G.A.
 Frank B. Porkess, Pte. 9th C. of L. Queen Victoria's Rifles
 Leonard Bretelle, A.S.C.
 H. H. Grayson, 2nd Lieut. Royal Marines
 Ambrose Coviello, Pte. Artists' Rifles
 J. Ainslie Murray, Inns of Court O.T.C.
 Christobel Nicholson, Chauffeur First Aid Nursing Yeomanry, Calais
 Cecil Pearson, Lieut. 22nd Heavy Batt. R.G.A.
 W. S. E. Pither, Gentleman Cadet, Sandhurst
 Benno Pitt, Pte. Artists' Rifles.
 H. Priestley Smith, A.B., R.N.A.S. Anti-Aircraft Section
 Alfred Quaife, ditto
 H. J. Ratcliffe
 Alec P. Robertson, 2nd Lieut. 5th Hampshire Regt.
 Samuel Robinson
 C. M. R. Ross, Pte. 5th Seaforth Highlanders
 Maurice Rowlands, Pte. 38th Welsh Div. Cyclist Company
 E. R. Rudling, Pte. 3rd Batt. 28th London R. Artists' Rfs.
 Roy Russell, Cpl. Westminster Dragoons
 R. H. Sampson, 2nd Lieut. 15th Welsh Regt.
 George Scofield, Naval Ordnance Dept.
 S. V. Shea, Captain 9th London Regt.
 Morton Stephenson, Captain A.S.C.
 B. Franklin Taylor, 2nd Lieut. O.T.C.
 Archibald F. Tester, 2nd Lieut. O.T.C. 4th Royal West Kent Regt.
 U. Tschaikowsky, A.B., H.M.S. "Sagitto"
 Cecil A. G. Wilde, 2nd Lieut. Royal Marine Artillery
 Arthur B. Wilkinson, 2nd Lieut. 2nd & 5th Royal Sussex Regt.
 F. J. Thorns, 2nd Lieut. 9th Batt. Royal Berks Regt. (Fallen).
 L. S. Lowe, 2nd Lieut. 7th Middlesex Regt.
 Henry Sanders, Cpl. Queen Victoria's Rifles
 Richard Tregoning, A.S.C. Remounts
 Ellinor Yeatman, V.A.D. Detachment, Malta
 J. H. Alexander
 L. Penn, Pte. R.A.M.C.
 Maurice Wise, Driver H.A.C. 3B Battery
 H. L. Southgate, ditto
 Kenneth Oakley, 2nd Lieut. 4th Royal Warwick Regt.
 D. G. Russell, 2nd Lieut. R.F.A.
 B. McCara Symonds, Pte. H.A.C. Infantry
 Alfred Newton, ditto
 Hubert Kiver, Lieut. E. Surrey Regt.
 W. F. Page, 2nd Lieut. 12th Essex Regt.
 R. W. Botting, Inns of Court O.T.C.
 Philip Sainton, ditto
 J. A. Creighton, Sub-Lieut. R.N.V.R.

Any addition to the above list should be notified to the Secretary of the Club, in order that they may be included in the next number of the Magazine

Members of the R.A.M. Club.

BRANCH A.

Those with an Asterisk to their names are Original Members.

*Addison, R. B.
Adeane, Chas. R. W.
*Adlington, W.
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Albanesi, Cav. Carlo.
Alexander, Arthur.
Arnold, Frank.

*Baker, J. Percy.
*Balfour, H. L.
Baly, C. Peyton.
*Bambridge, William S.
Barnett, John Francis.
Bates, James.
Bates, Thorpe.
Beauchamp, Henry.
*Bennett, Dr. George J.
*Berenger, Oscar.
Betjemann, Gilbert H.
Bingham, Lionel.
Blaha, Josef.
Blakiston, Sydney.
Bond, A. Acton.
Bonner, Frank.
Booth, Victor.
Bowen, York.
Bowie, Percy A.
Braithwaite, S. H.
Bury, H. Entwisle.
Butcher, Ernest.

Campbell, H. A. J.
Carr, Edgar.
Carse, Adam.
Coates, Eric.
Cole, C. Wilton.
*Cook, C. Stiebler.
Cooper, David.
Cooper, Sir Edward E.
Corder, Frederick.
Coviello, Ambrose.
Cowen, Sir Frederic H.
Creighton, J. A.
*Croager, Edward G.
Cronk, Cuthbert.
Cross, Albert J.
Cunningham, G. D.
Curwen, J. Spencer.

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*Davies, Ben.
Davies, Willie.
Davis, Walter E.
Deakin, T. H.
Dicksee, Arthur.
*Docker, F. A. W.
Driver, Percival.
Drummond, Frederick.
Dutton, Arthur.
Dyke, Spencer.

Edwards, Powell.
*Eyers, Henry R.

Fancourt, Darrell.
*Faning, Dr. Eaton.
Farjeon, Harry.
Finch, Robin D.
Fitch, Frederick G.
Flanders, Bernard C.
Flux, Neville.
*Foster, Myles B.
Fowles, Ernest.
Froy, William.

Gardner, Godfrey D.
Gascoigne, Claude.
*German, Edward.
Gibbs, Cynlais.
Gibson, Alfred.
Gostelow, Fred.
*Greenish, Dr. Arthur J.

Hadrill, Arthur J.
Hahn, Bernard.
Hall, Alfred J.
*Hambleton, J. Edward.
*Hammond, G. W.
*Hann, Lewis.
Hart, Leonard.
Hattersley, F. Kilvington.
Heming, Percy.
Henniker, P. Vincent.
Hickin, Welton.
Hickox, Edwin J.
Hill, W. Henry.
Horton, Lionel.

Howard-Jones, Evlyn.
Hurdle, Henry A.
Hyde, F. C. Field.

Iles, Edward.

Jenner, Harold.

Kastner, Alfred.
*Kemp, Stephen.
*King, Fred.
Kipps, W. J.
*Kiver, Ernest.
*Knott, Thomas B.

*Lake, Herbert.
Langrish, Vivian.
Lansdale, Samuel.
Ledger, Gilbert.
Lockyer, J.

Macey, A. G.
Macfarren, Herbert.
Mackay, L. B.
*Mackenzie, Sir A. C.
Mackenzie, Donald.
Macpherson, Charles.
*Macpherson, Stewart.
Manson, William.
Marchant, Dr. Stanley.
Mathews, Ernest.
Matthay, Tobias A.
Matthews, C. T. F.
*Maunder, J. H.
McEwen, John B.
*McNaught, Dr. W. G.
Meux, Thomas.
Miller, George.
Mitchell, H. Victor.
Moore, Frederick.
*Morrow, Walter.
Morton, R. Buchanan.
Mountain, Thomas.
Mundy, John.

Nash, Arthur Brian.
Newstead, Arthur.
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Norrish, A. J. Heard.
*Norton, Horace W.

*O'Brien, Edward.
*O'Leary, Arthur.

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Parker, B. Patterson.
Parker, Louis N.
*Parker, W. Frye.
Pearson, Lieutenant Cecil.
Perry, Horace.
*Phillips, Charles.
*Phillips, Montague F.
Pitt, Benno.
Pollard, Claude.

Quaife, Alfred.
Quaife, Edwin.

Radford, Robert.
Ranalow, Frederick.
Read, Ernest.
Reddie, Charles F.
Redman, Douglas.
Richards, Dr. H. W.
Robjohns, Sydney.
Rosenbloom, Sydney.
Ryle, George.

Sanders, Henry.
Scott, Sydney.
Scott-Baker, H.
Seed, Harper.
*Shakespeare, William.
Smith, H. Priestley.
Southgate, F. Sewell.
Souza, Count Charles de.
*Speer, Charlton T.
Squire, L. Y.
Stanley, Henry.
Starmer, W. W.
Steggall, Reginald.
Stephenson, Morton.
Swidenbank, George.
Swinstead, Felix.
Symons, B. McCara.

Taylor, B. Franklin.
Tester, Archibald F.
Thomas, W. Henry.
*Thompson, Arthur.
Thorns, Francis J.
Timothy, H. J.
Tosti, Sir F. Paolo.
*Treherne, George G. T.

Utley, George.

Veevers, Robert.
Vincent, W. Karl E.

Walenn, Arthur J.
Walenn, Herbert.
Waller, Percy.
Walsh, James.
*Webbe, Septimus.

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Acock, Ethel.
Alborough, Mai.
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Anderson, Mrs. Ferrier.
Ascough, Georgina.
Ashwell, Lena.
Atkinson, Nettie.

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Barnes, G. M.
Batten-Pooll, M.
Bayly, Beatrice M.
Bell, Kathleen M.
Bell-Smith, Mary.
Bennett, Annie G.
Betts, Lucy E.
Bevan, Mrs. (Margaret Bennett).
Bilsland, Ethel.
Birkett, Mrs. (E. Horton Smith).
Blackburne, Clara.
Bohrer, Irene.
Bolt, Mrs. L.
Bremner, Edith.
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Burrage, Mrs. Cyril (Constance Dugard).

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Carstens Mrs. (Blanche Powell).
Carter, Lilian.
Caswall-Smith, L.
Cavell, Helen.
Chandler, Hilda M.
Child, Annie.
Christie, Winifred.
Cobb, Madeline.
Cocks, Mrs. Stroud (Annie E. Foxley).
Cocks, Elsie F.

Wessely, Hans.
West, John E.
Whitehouse, W. E.
Whitemore, Cuthbert.
Wilby, George H.
Wilkinson, Arthur B.
Woof, Rowsby.

Cohen, Harriet.
Cole, Mrs. E. H. (Marion White).
Conden, Elizabeth.
Cooke, Grace M.
Cooke, Miriam L.
Cooke, Phoebe.
Coram, Elsie (Mrs. Norris).
Cottle, Inez.
Cove, Olive.
Coward, Eleanor.
Craig, N. Kirk.
Crawford, Maud L.
Crawley, Alice.
Crowdy, Muriel.
Crowe, Mrs. Leedham (Margaret Gyde).
Curwen, Mrs. J. Spencer.
Curzon, Mrs. Frank (Isabel Jay)

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Davies, Gwladys E.
Davies, Jessie.
Davies, Mrs. Mary.
Daymond, Annie.
Debenham, Mrs. Henry.
Dennett, Ethel.
Detmar, Marion B.
Dewhurst, Madame Amy.
Dodd, Helen M.
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Dumbleton, Violet.
Dunham, Edith.
Dunn, Winifred.
Dunne, Esther.
Dunning, Beatrice M.
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Ford, Mrs. L. (Rosa Bonner).
Ford, Margaret.
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Gaskell, Lilian.
Gibson, Mrs. Alfred.
Gibson, Mrs. Henry (Susan Spain Dunk).
Gilford, Nancy.
Glenny, Ella.
Goatley, Alma.
Grant, Helen.
Grant, Louisa H.
Griffith, Dorothy.
Grinstead, Dorothy.

Halkett, Mrs. Halket.
Hall, Agnes de Havilland.
Hamlin, Ethel K.
Hammond, Isabel.
Hands, Mme. Edith.
Hann, Marianne.
Hare, Miss Amy.
Harper, Florence.
Harrison, Margaret.
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Härtel, Clara.
Head, Mrs. (Kate Cove).
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Heming, Mrs. Percy (Joyce Savage).
Herbage, Edith.
Hoare, Margaret.
Hodson, Mrs. Alan (Winifred Gardener).
Hogg, Katharine.
Horne, Elsie (Mrs. J. B. Whyte).
Horton, Gladys.
Horwill, G. H.
Houchin, O.
Howell, Beatrice.
Hunt, Eileen.

Igglesden, Kate.
Innes, Nellie.

James, Marie
John, Edith L.
Johnson, Violet.
Jones, Muriel.

Keene, Mary.
Kennedy, Mrs. (Dora Matthay).
Kent-Parsons, Mrs. E.
Kidner, Phyllis.
King, B.
King, Elsie.
King, Mary E. O.
Kirkham, Edith.
Knatchbull, Mrs. (Dora Bright).

Larkworthy, Florence G.
Latta, Mrs. (Agnes Turnbull-Smith).
Latter, Emily.
Lee, Mrs. Sydney (Edith Elgar).
Leeson, Eura.
Lemon, Gwladys Gwen.
Lindars, Kathleen.
Lloyd-Williams, Eirlys.
Lockyer, Nancy.
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Mackenzie, Mary.
Mackie, Mary.
MacIlwaine, Mrs. J. E.
Mackinlay, Mary.
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Maslen, Georgiana.
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McDonnell, Lilly.
McEwen, Mrs. J. B.
McKisack, B.
McKrill, Kate.
Melliar, Maude.
Michell, Muriel.
Miles, Violet.
Miller, Alice M.
Miller, Mrs. C.
Miller, Elizabeth.
Minnitt, Katharine E.
Mole, Mrs. (Rosemary Bowling).
Moore, Mrs. F. (Muriel Gray).
Morris, Katie.

Mortimer, Mrs. (Dinah Shapley).
 Moss, Katie.
 Mott, Helen.
 Musgrove, Mrs. (Bertha Ball).
 Nell, Mrs. (Mary Lockhart).
 Nicholl, Elsie.
 Orchard, Emma S.
 Overbury, Margaret.
 Parker, Ada.
 Parker, Phyllis Norman.
 Parr, Dorothy.
 Parr, Gladys.
 Pearce, L.
 Pearson, Una C. R.
 Peech, Mrs. James.
 Petts, Kathleen.
 Pierce, Mrs. Herbert.
 Pike, Alice.
 Plumridge, Violet.
 Powell, Grace E.
 Prescott, Oliveria.
 Pritchard, Lena S. B.
 Pulham, Norah.
 Quick, Daisy.
 Ramsay, Gladys.
 Regan, Mrs. C. J.
 Richards, Mrs. S. (Katie Robins).
 Rind, Adelaide.
 Robinson, Kathleen.
 Robinson, Winifred.
 Robjohns, Mrs. Sydney.
 Rock, Louise.
 Rodbard, Catherine A.
 Rogers, Mrs. (Hilda Barnes).
 Rose, Mrs. Algernon S. (May Wheldon).
 Rose, Mrs. H. R. (Clara Samuell).
 Rowe, Dorothy.
 Rudall, Eleanor C.
 Rumboll, Dorothy.
 Runting, Winifred.
 Russell, Mrs. (Florence Denbeigh).
 Sargent, Amy.
 Savory, Margaret.
 Sayer, Florence A.
 Schofield, Madeline.
 Scott-Gardner, M.
 Sellers, Sarah.
 Sexton, Lilian F.
 Shaw, Millicent.
 Shiels, Marjorie.
 Skinner, Mrs. T. Hershell.
 Slaughter, Miss Marjorie.

Soper, S. Pitt.
 Speer, Mrs. Charlton.
 Stanyon, Annie.
 Starr, Mrs. Russell (Annie Martin).
 Start, M. Audrey.
 Stevenson, Erica.
 Street, Maud G.
 Stuckes, Winifred.
 Sunman, Gertrude M.
 Sutton, Margaret.
 Sworn, Inez.
 Sydenham-Jones, Mrs. (Mary Davies).
 Tallant, May.
 Terry, Mrs. Fred (Julia Neilson).
 Thomas, Katie.
 Thompson, Irene.
 Thompson, Marjorie.
 Tiltman, Mrs.
 Tinayre, Mrs. Yves (Rosamond Crompton).
 Tunks, Ada.
 Turner, Olive.
 Tylor, Mollie.
 Underwood, Mabel.
 Varnon, Mrs. (Elsie Squire).
 Waghorn, Mrs. J. (E. F. Holmes).
 Walding, Beatrice.
 Wallace, Dorothy.
 Wannell, Muriel.
 Watts, Nellie.
 Weaver, Mrs. William (Frances Harrison).
 Webb, Dorothea.
 West, Lillian S.
 Wheatley, Mrs. (Edith Marshall).
 White, Mrs. (Emily Darvell).
 Whittingham, Beatrice E.
 Wicks, Jessie.
 Wilkinson, Mrs. (Ethel Wood).
 Wilson, Mary T.
 Wilson, Maude.
 Wilton, Margaret.
 Wing, Helen.
 Wingrave, Mrs.
 Winkelmann, Mrs. Emil (Lucie Graham).
 Wood, Ella.
 Woollatt, Ethel E.
 Wright, Mrs. Gordon (Marion Horobin).
 Young, Mrs. Wallace.
 Zimmermann, Agnes.

BRANCH B.

Allan, Dorothea de W.
 Archibald, Annie J.
 Armstead, Audrey.
 Bartlett, E. A.
 Beachcroft, Eleanor.
 Benjamin, Flossie.
 Bidder, Helen.
 Blackburn, Annie.
 Boyce, Florrie.
 Bridgeman, Irene.
 Brown, May.
 Bryan, Bronwen.
 Burns, Hope.
 Capon, Dorothy.
 Carden, Winifred.
 Chester, May.
 Chester, Russell.
 Cochrane, Margaret T.
 Collins, Stuart.
 Cooke, Evelyn M.
 Counsell, Ivy.
 Coupe, Margaret.
 Cox, Cynthia.
 Crossmann, Etta.
 Cunningham, Margery.
 David, Dorothy.
 Dixon, Howard G.
 Donaldson, Frances.
 Drew, Jessie M.
 Drew, Stella.
 Emery, Joan.
 Farquhar, M. Elspeth.
 Ferguson, Agnes R.
 Ferguson, Roma.
 Field, Olive Alberta.
 Finch, Elsie.
 Goldschmidt, Katie R.
 Goold, Sibyl M.
 Grant, Eric.
 Greenfield, Marjorie H.
 Heath, Phyllis.
 Hermon, Marjorie.
 Hole, Dorothy.
 Holmes, Evelyn M.
 Horst, Nicholas van der.
 Hosking, Margaret A.
 Howell, Dorothy.
 Hubbard, Leonard F.
 Isherwood, Beatrice E.
 Judah, Carmen.

Kiddier, Ida.
 Kiek, Bessie.
 Kirby, Ethel.
 Körner, Zoë.
 Langston, Evelyn.
 Levi, Kathleen.
 Livens, Evangeline.
 Livens, Leo.
 Martin, F. Cecil.
 Martin, Vera B.
 Miller, Elma.
 Milne, Helen C.
 Mitchell, Ethel.
 Mitchell, Kathleen.
 Mitchell, Vera.
 Murray, James Ainslie.
 Nathan, Edith.
 Nye, Elsie.
 Owen, Morfydd.
 Pain, Eva.
 Partridge, Emily F.
 Partridge, Mary.
 Piscard, Alice C. K.
 Polischuk, Betty.
 Portch, Margaret.
 Purdom, Beatrice.
 Rainier, Ellen.
 Reeves, Phyllis.
 Robertson, Rae.
 Rogalsky, Adah.
 Rolfe, Gladys M.
 Roscoe, Mary.
 Sampson, Richard H.
 Sandford, A. L. M.
 Schwerdtner, Gertrud.
 Shopland, Doris E.
 Sinclair, Marion.
 Small, Winifred.
 Smith, Nancy.
 Snow, T. Muriel.
 Stevens, Cecile.
 Sutherin, E. Muriel.
 Van Dyk, Irene.
 Van Dyk, Queenie.
 Warbuck,
 Wilkinson (Miss), Sidney.
 Wilson, Kathleen.
 Wright, Hilda.
 Young, Dorothy A.

Future Figures.

Social and Musical Meeting, Monday, July 17th, at 8 p.m.

The Committee beg to intimate that those members of Branch A, who desire to receive invitations to the meetings of Branch B, should notify the same to Mr. N. Van der Horst, at the Royal Academy of Music.

Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door.

Notices.

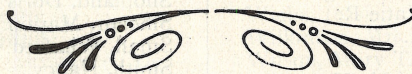
1.—"The R.A.M. Club Magazine" is published three times a year—about November, February, and May—and is sent gratis to all members and associates on the roll. No copies are sold.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.



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